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VICTORIAN PAINTINGS

An Arts Council Exhibition

THE ARTS COUNCIL 1962

Foreword

This exhibition was designed primarily for the Aldeburgh Festival of Music and the Arts at the request of the Festival Committee. The Arts Council is greatly indebted to Mr. Graham Reynolds, author of *Painters of the Victorian Scene*, who has selected the pictures and written the catalogue. We are also extremely grateful to the lenders, many of whom will be faced with empty spaces on their walls while their pictures are on tour. In some cases, moreover, the same pictures were lent to the exhibition *Victorian Painting, 1837–1887*, organized by Thos. Agnew & Sons in aid of the Victorian Society at the end of last year and we deeply appreciate the kindness of their owners in parting with them a second time. Among public collections, special mention should be made of the Victoria and Albert Museum, which has contributed on a particularly generous scale.

A few of the pictures will be available for the Aldeburgh showing only; these works are distinguished in the catalogue by an asterisk following the title.

G. W.

Introduction

This exhibition has been selected to show, so far as it is possible within a small compass and with small-scale paintings, the main cross-currents of Victorian art. At the same time the special character of the Aldeburgh Festival, for which it was designed, has been borne in mind. The Victorians themselves delighted in the sea—they virtually invented the sea-side holiday—and were enthusiasts for the theatre and the opera. Because they liked to mirror the world of their pleasures in their paintings a considerable number of pictures reflect this liking for the sea, and for music. These characteristic interests are revealed here in the paintings of elegant opera-goers by W. P. Frith, Augustus Egg and William Holyoake, the fashionable audience of J. J. Tissot's *The Concert* (no. 62) and the sea-side idylls of Eyre Crowe, A. Solomon and Richard Burchett.

Exactly a hundred years ago Wilkie Collins, writing in 'No Name' of the sinister opposing forces gathered in the neighbouring establishments of 'North Shingles' and 'Sea View' at Aldeburgh, expressed the euphoric estimate of the sea-side in Wragge's exclamation 'Pardon my flow of spirits; pardon my feeling so cheerful and so young. The Iodine in the sea-air, Mrs Lecount — the notorious effect of the Iodine in the sea-air!'. In an odd way Wilkie Collins, who had so much sympathy with the East Anglian scene, forms a link between a number of apparently disparate elements in this exhibition. His father, William Collins, is represented here by two examples of that early nineteenth-century style of landscape painting which was so soon to fall into a decline. His younger brother, Charles Allston Collins, was a talented but unsuccessful follower of the Pre-Raphaelites, and one of his few extant paintings, *The Good Harvest of 1854* (no. 7), has been lent by the Victoria and Albert Museum. His great friend Augustus Egg acted with him and Charles Dickens in the amateur theatrical performances which were the rage of the 1850's and 1860's; and this may have supplied some of the impetus for painting *At the Opera* (no. 15), *The Opera Mantle* (no. 16) and similar studies. We may even see in the mysterious Lascars of William Mulready's *Train up a Child* (no. 50) an anticipation of the disturbing appearance of the three Indian jugglers in the opening scenes of 'The Moonstone'.

It is natural to speak and think of Victorian painting as though it were a homogeneous movement, characterized by a uniform style which presents little change throughout the sixty-odd years of Victoria's reign. Yet even in a

partial selection such as this, in which some of the most eminent, such as Turner, Wilkie, Etty, have been excluded to make room for lesser known yet characteristic artists, it is possible to discern amid the marks of a continuous tradition the emergence of three or four successive generations and a corresponding variety of aims and methods in painting.

When Victoria came to the throne a group of mature painters were well established in popular favour as the official embodiment of English art. These included William Mulready, C. R. Leslie and Thomas Webster among subject painters, Landseer in his unique place as an animal painter, and William Collins and J. B. Pyne among landscape painters. When John Sheepshanks started collecting modern painting in the 1830's and 1840's, and formed the archetypal collection now in the Victoria and Albert Museum, it was the pictures of these artists which he bought most heavily. Leslie was an enthusiast for the theatre and took many of his subjects from Shakespeare and Molière, treated with a freedom of handling which he had learned from Constable. The figure painters mainly relied, however, on Wilkie's example; the predominant note is one of humorous genre, particularly an amused observation of children's foibles. Webster's *The Boy with many Friends* (no. 66) is squarely in this tradition, which was for once modified by Mulready in the haunting mystery and inquiry of *Train up a Child*.

In the year of the Queen's accession a number of rebellious young men, all aged about twenty, formed a group called 'The Clique' with the intention of challenging the predominance of the old guard; among them were W. P. Frith and Augustus Egg, while J. C. Horsley, A. Elmore and J. C. Hook, though not members of the group, were of the same generation and developed upon the same lines. The revolt, such as it was, lacked coherence and drive till it was overtaken by the far more effective challenge of the Pre-Raphaelite Brotherhood. The importance of the Pre-Raphaelites lies not only in their own work; it is apparent in their effect on slightly older artists who were often out of sympathy with them. They acted as a catalyst and the lively down-to-earth matter-of-factness of the painting in the 1860's is largely due to the revaluation of ideas which they induced. Frith, for instance, had frequently expressed his intention of rendering scenes of contemporary life; yet it was not until the pioneering of such Pre-Raphaelite paintings as Millais' *The Woodman's Daughter* (no. 45) that he felt able to risk the adverse criticism such a comparative innovation might evoke, thereby finding the medium best suited to his talents. The easy, unexacting charm of J. C. Horsley—'sunshine and pretty women'—the modern life dramas of Abraham Solomon, and G. E. Hicks' easy and assured adoption of Frith's vision of modern life all have their origin in this movement.

The situation was paradoxical because these paintings, in which we can see a common quality, were often the subject of acrimonious dispute at the time they were painted. Frith was enraged by Ruskin's scenting out Pre-Raphaelite leanings in his *Many Happy Returns of the Day* and counted it falsely as one of his worst paintings. The Liverpool Academy became a cockpit for the opposing forces after prizes had been awarded to Pre-Raphaelite painters in successive years; William Huggins, whose meticulously observed farmyard scenes might have qualified him as a supporter, seceded in the mid-1850's, and the quarrel which took place when Abraham Solomon's *Waiting for the Verdict*

(no. 58) was passed over for Millais' *Blind Girl* in 1857 led to the withdrawal of the prizes and the virtual collapse of the Academy.

In the main the Pre-Raphaelites brought a light key of colour into painting in substitution for Wilkie's bituminous browns, and when they were most true to their tenets of literal accuracy substituted a smooth enamel-like paint surface for the broad Venetian sweep of Etty and the broken accents in Leslie's texture. There had been anticipations of this style, not only in Mulready, but also in William Dyce, whose painting, if not his religion, was said in his own time to have gone wholly over to Rome and who had acquired an austere, tight method from his contact with the German Nazarenes. This rigidity was modified not only in their successors, but also in the more relaxed work of some of the Brethren themselves; to take examples from this exhibition, in Rossetti's *'Hist' said Kate the Queen* (no. 57) and the sketch for *April Love* (no. 29) by Arthur Hughes. In their choice of contemporary subjects they were attracted to themes with an overt social moral, often charged with gloom. Henry Wallis's *The Stonebreaker* (no. 64), a sermon to a text by Carlyle, Collinson's *News from the Emigrants* (no. 10) and Martineau's *The Poor Actress's Christmas Dinner* (no. 44) are cases in point. But these were diversified by moments of pure observation and delight in the natural world, such as those recorded in Ford Madox Brown's *Pretty Baa-Lambs* (no. 3) and Inchbold's *Lake of Lucerne* (no. 32), open-air paintings of an obsessive clarity.

This alternation of the dramatic and the idyllic was a common habit among the painters of the 1850's and 1860's. Egg's *At the Opera* is one of a number of small figure subjects which made no great demand upon him, but his *Past and Present* in the Tate Gallery tells a true-life tragedy of adulterous love with effective power. The same force of impact is felt in Elmore's *On the Brink* (no. 17), the equivalent of a powerful chapter in a novel or effective scene in a play, its message underlined in pictorial terms by the contrast between the lighted gambling saloon and the dark outside no less than between the girl's expression of despair and the careless gaiety of the gamblers. Although the calm of his seaside scenes may appeal more to us now, Abraham Solomon's *Waiting for the Verdict* owed its immense contemporary appeal to his choice of an agonizing moment of suspense for the subject matter of his picture.

The Victorian age, like any other, had its individualists and exotics, and they are to be found amongst its painters no less than among its explorers and writers. J. F. Lewis brought back from years of idling in the Near East a disquieting nostalgia for the joys of the harem, and embodied in his work the physical beauty and the lushness he had found in the Orient. Richard Doyle, who never really grew up out of the nursery world in which he had been an infant prodigy, painted such fairy tale scenes as *The Captive Robin* (no. 13) with a surrealist fantasy. J. J. Tissot, a Communard and a friend of the Impressionists, came as an outside observer to be the most thorough interpreter of the glossy brilliance of late Victorian society. Far above all these in stature G. F. Watts, isolated in his contemplation of the great tradition, endeavoured to recreate the manner of the Old Masters in his vast spiritual allegories.

The isolation of Watts was to some extent broken in the 1870's by the emergence of Neo-Classicism as a counterpoise to Pre-Raphaelism and domestic genre. Though Frederick Leighton was only a year younger than Millais, he took longer to make his way, and his position as the leader of a new school

was only apparent when Alma-Tadema and Poynter joined him in their choice of subject matter from the ancient world. With this group we reach the last of the phases of Victorian painting represented in the exhibition. Although there are surprises even here, as in Leighton's Dantesque *Malinmore* (no. 37), both the choice of Greek and Roman themes and the technique of these painters clearly marks them off from the preceding *nouvelle vague*. It was Leighton's method to plan out his whole composition in black and white, then making a drawing for each figure both undraped and draped, before he prepared his colour sketch. This almost abstract approach to colour, of which the sketch for *Industrial Art as applied to Peace* (no. 36) provides an instance, was paralleled by Albert Moore, who painted three pictures from the same cartoon, only varying the colour scheme and the titles—'Beads', 'Apples', 'A Sofa'.

These idealized scenes of classical life were an escape into a dream of a golden age; but earlier modes of thought were still active at the same time. C. Hunt's *In the Museum* (no. 30), Alma-Tadema's *The Pyrrhic Dance* (no. 1) and Richard Redgrave's *Sweet Summer Time* (no. 55) were painted within a year of one another; and the co-existence of such differing traditions gives the Victorian painting of any one decade a varied complexity.

GRAHAM REYNOLDS

Catalogue

All paintings are in oil. Those marked * will be available for the Aldeburgh showing only. Measurements are in inches; the height precedes the width. The following abbreviations have been used:

Agnew, 1961: London, Thos. Agnew & Sons, *Victorian Painting, 1837–1887*, 1961.
ICA: Institute of Contemporary Arts, London
RA: Royal Academy of Arts
Reynolds, 1953: Graham Reynolds, *Painters of the Victorian Scene*, 1953

SIR LAURENCE ALMA-TADEMA OM RA (1836–1912)

1 The Pyrrhic Dance* (*Plate 8*)

Panel: 16 × 32
Collection: Charles Gassiot
Exhibited: RA, 1869; ICA, 1951, no. 27

The success of this painting at the RA in 1869 (the first year he showed there) encouraged the artist to settle in England. However, Ruskin wrote of it in 1878 that 'the general effect was exactly like a microscopic view of a small detachment of black-beetles in search of a dead rat'.

LENT BY THE CORPORATION OF LONDON (GUILDHALL ART GALLERY)

SOPHIE ANDERSON (Mrs Walter Anderson) (exh. 1855–1898)

2 No Walk Today

Canvas: 19¾ × 15¾
Exhibited: Agnew, 1961, no. 15 (reproduced in catalogue)
Literature: Reynolds, 1953, p. 84 and reproduced fig. 62

LENT BY SIR DAVID SCOTT

FORD MADOX BROWN (1821–1893)

3 Pretty Baa-Lambs

Panel: 7¾ × 10
Collection: bought from the artist by B. G. Windus, 1855
Exhibited: RA, *British Art*, 1934, no. 501 and reproduced Pl. CXXXIII in the Commemorative Catalogue

This is a reduced copy, made in 1853, of a larger version begun at Stockwell in 1851 and now in the Birmingham City Museum and Art Gallery; the latter was Brown's first open-air figure painting. The artist wrote of it '. . . few people, I trust, will seek for any meaning beyond the obvious one, that is — a lady, a baby, two lambs, a servant maid, and some grass'.

LENT BY THE VISITORS OF THE ASHMOLEAN MUSEUM, OXFORD

RICHARD BURCHETT (1815–1875)

4 The Isle of Wight

Canvas: 13½ × 22½

The view has been identified as looking across Sandown Bay with the Culver cliffs in the distance. Burchett, who was mainly known for his historical pictures, taught for much of his life in the Art Schools at South Kensington.

LENT BY THE VICTORIA AND ALBERT MUSEUM

R. W. CHAPMAN (exhibited 1855–61)

5 Posting the Letter*

Signed, and dated *1857*
Canvas: 24 × 18
Exhibited: Agnew, 1961, no. 136

LENT BY SIR DAVID SCOTT

JAMES CHARLES (1851–1906)

6 A Meadow Scene

Canvas: 13 × 18¼
Collection: Henry L. Florence; bequeathed by him to the Museum, 1917

LENT BY THE VICTORIA AND ALBERT MUSEUM

CHARLES ALLSTON COLLINS (1828–1873)

7 The Good Harvest of 1854

Signed, and dated *1854*
Canvas: 17½ × 13½
Collection: Rev. Chauncy Hare Townshend; bequeathed by him to the Museum, 1869
Exhibited: RA, 1855

Noticed by Ruskin in his Academy Notes, 1855 '. . . it was a wicked thing to put it into a room in which, while its modest subject could draw no attention, its good painting was of necessity utterly invisible'. C. A. Collins largely gave up painting for literature in his later years. His brother Wilkie Collins wrote of him 'His ideal was a high one; and he never succeeded in satisfying his own aspirations.'

LENT BY THE VICTORIA AND ALBERT MUSEUM

WILLIAM COLLINS RA (1788–1847)

8 The Villa d'Este

Panel: 16 × 12

Collection: John Sheepshanks; given by him to the Museum, 1857

Exhibited: RA, 1842; RA, *Italian Art and Britain*, 1960, no. 220

Literature: Wilkie Collins, *Memoirs of William Collins*, 1848, II, p. 205

Painted expressly for John Sheepshanks, presumably from a sketch made when the artist visited Italy in 1836.

LENT BY THE VICTORIA AND ALBERT MUSEUM

9 The Cave of Ulysses, Sorrento

Signed, and dated *1843*

Panel: 16 × 25

Collection: John Sheepshanks; given by him to the Museum, 1857

Literature: S. and R. Redgrave, *A Century of British Painters*, Phaidon ed., 1947, pp. 381–2

This is a reduced replica expressly painted for John Sheepshanks of a picture exhibited by the artist at the RA, 1841, with the note that the scene was the birthplace of Tasso and the quotation: 'Not a cliff but flings on the clear wave some image of daylight.' Redgrave, *loc. cit.*, while describing this as 'a work of great truth and beauty', expresses doubts on whether his forsaking English for Italian scenes was of benefit to the artist's reputation, and says that over-exposure to the sun while painting at Sorrento caused the illness which ultimately led to his death.

LENT BY THE VICTORIA AND ALBERT MUSEUM

JAMES COLLINSON (1825–1881)

10 News from the Emigrants

Panel: 30 × 22

Exhibited: Arts Council, *British Life*, 1953, no. 90; Agnew, 1961, no. 131

The painting is inscribed on the back with the title 'The Emigration Scene'; it may be identical with the work exhibited as 'Answering the Emigrant's Letter' at the RA in 1850. It is one of many paintings suggested by the big emigration movement of the 1850's — Ford Madox Brown's 'The Last of England' was another.

LENT BY MRS VIVA KING

EYRE CROWE ARA (1824–1910)

11 The Bench by the Sea (*Plate 6*)

Signed

Panel: 8¼ × 12

Exhibited: Agnew, 1961, no. 122

LENT BY MRS CHARLOTTE FRANK

EDWARD T. DAVIS (1833–1867)

12 A Game of Marbles*

Signed, and dated *1854*

Panel: 7¼ × 9¼

Mr Brinsley Ford possesses studies for the painting, and others exist. E. T. Davis, an almost forgotten painter of genre scenes who worked in Worcester, came into some prominence when an album of his drawings was sold at Christie's in 1951.

LENT BY BRINSLEY FORD, ESQ.

RICHARD DOYLE (1824–1883)

13 The Captive Robin

Canvas: 13¼ × 15¼

Exhibited: Agnew, 1961, no. 41

LENT BY MRS C. H. FLEETWOOD-HESKETH

WILLIAM DYCE RA (1806–1864)

14 The Meeting of Jacob and Rachel

Canvas: 27½ × 35½

Collections: Felix Pryor; H. S. Leon; Lady Leon; acquired by the Art Gallery 1937

Exhibited: Nottingham University, *Victorian Painting*, 1959, no. 16 (with references to previous exhibitions)

Literature: *The Old Testament in Art*, ed. W. S. Sparrow, 1905–7, reproduced f. p. 100

Three versions of this composition are known; the earliest was exhibited at the RA in 1850 and another, with arched top, was shown there in 1853 and is now in the Kunsthalle, Hamburg. It illustrates Dyce's absorption of the principles of the German Nazarenes, which he encountered at Rome in 1828, and which made him a precursor of the Pre-Raphaelites.

LENT BY THE LEICESTER CITY MUSEUM AND ART GALLERY

AUGUSTUS EGG (1816–1863)

15 At the Opera

Canvas: 14 × 12

Exhibited: Agnew, 1961, no. 99

LENT BY MISS DIANA ANDERSON

16 The Opera Mantle

Inscribed: *Painted for Mr Newsham 1851*

Canvas: 13½ × 11½

Plate 1. William Mulready, *Train up a Child* (50)

Plate 2. Charles Hunt, *In the Museum* (30)

Plate 3. Alfred Elmore, *On the Brink* (17)

Plate 4. Abraham Solomon, *Waiting for the Verdict* (58)

Plate 5. J. E. Millais, *The Woodman's Daughter* (45)

Plate 6. Eyre Crowe, *The Bench by the Sea* (11)

Plate 7. William Holyoake, *In the Front Row at the Opera* (23)

Plate 8. L. Alma-Tadema, *The Pyrrhic Dance* (1)

Collection: Richard Newsham; bequeathed by him to Preston, 1883

Exhibited: Arts Council, *Pre-Raphaelite Paintings*, 1955, no. 23; Agnew, 1961, no. 35

Engraved by S. W. Reynolds

Meyerbeer's opera *Le Prophète* was first performed in London by the Royal Italian Opera Company at Covent Garden on July 24, 1849. The role of Fides was sung with great success by Pauline Viardot, a role that remained her property until she left the company in 1855. The opera is described in the prospectus for the season as "the grandest and most wonderful production of the great composer"; it was produced at the Académie Royale in Paris in the same year.

LENT BY THE HARRIS MUSEUM AND ART GALLERY, PRESTON

ALFRED ELMORE (1815–1881)

17 On the Brink (*Plate 3*)

Canvas: 45 × 32¾

Collection: Randall Davies

Exhibited: RA, 1865; Paris, 1867; Agnew, 1961, no. 3

The contemporary criticism stresses the ironic contrast between the hope and gaiety in the gambling rooms and the despair of the woman who has lost her money and is hesitating between death and dishonour.

LENT BY A. N. L. MUNBY, ESQ.

WILLIAM POWELL FRITH RA (1819–1909)

18 At the Opera

Canvas: 13¾ × 17¾

Collection: Richard Newsham; bequeathed by him to Preston, 1883

Exhibited: RA, 1855; Harrogate, Frith Exhibition, 1951, no. 25; Nottingham University, *Victorian Painting*, 1959, no. 25

Literature: Reynolds, 1953, reproduced fig. 20; *A Victorian Canvas: The Memoirs of W. P. Frith*, ed. Nevile Wallis, 1957, reproduced f.p. 64

Frith recorded of this painting in his diary, May 3 [1855]: 'The Queen came to the Academy. Prince Albert asked to be introduced to me, and complimented me on "The Opera Box".'

LENT BY THE HARRIS MUSEUM AND ART GALLERY, PRESTON

19 Sherry, Sir?

Canvas: 12½ × 10

Collections: Jacob Bell; Florence Nightingale; Louis Shore Nightingale; Lady Stephen; Chiddingstone Castle collection; bought by present owners 1957

Engraved by Frank Holl, published by Lloyd Bros. & Co., 3rd May, 1853

This appears to be the original version, 'painted *c.* 1852, of one of Frith's earliest paintings of contemporary life; a later version, dated 1855, is in the same collection. Frith described it as 'a little study, done from a good-looking girl who was in my service as a housemaid. . . . I painted the girl not only in her habit as she lived, but in her habits also, for she was carrying a tray with a bottle of wine on it!' (*Autobiography*, I, 1887, pp. 218–9). The title 'Sherry, Sir?' was added after the painting had been engraved by Frank Holl, and caused Frith great embarrassment. The printseller, however, maintained that the title sold the engraving 'like ripe cherries' and refused to change it. After using it as their label for many years, the owners registered the picture as their trade mark in 1939.

LENT BY WILLIAMS & HUMBERT, LTD., SHERRY SHIPPERS

FREDERICK GOODALL RA (1822–1904)

20 A Letter from Papa

Signed, and dated *1855*

Canvas: 16 × 14

Collection: Alfred Ashton; bequeathed to Tunbridge Wells Corporation by E. R. Ashton, 1952

Exhibited: Agnew, 1961, no. 107

Literature: R. Gunnis, *Pictures in the Ashton Bequest*, n.d. [1952], no. 22

Papa is doubtless away at the Crimean War, as the date of the picture indicates.

LENT BY THE PUBLIC LIBRARY AND ART GALLERY, TUNBRIDGE WELLS (THE ASHTON BEQUEST)

EDMUND HAVELL (fl. 1835–1879) and WILLIAM H. HOPKINS (d. 1892)

21 Weston Sands in 1864

Signed by both artists, and dated *1864*

Canvas: 24½ × 38½

Exhibited: British Institution, 1864 ('Figures by E. Havell, £220'); Arts Council, *British Life*, 1953, no. 18

Literature: Catalogue of Oil Paintings, Bristol (City Art Gallery), 1957, no. K.503 and reproduced pl. 26

LENT BY THE CITY ART GALLERY, BRISTOL

GEORGE ELGAR HICKS (1824–1892)

22 A Child asleep in a Cornfield

Signed, and dated *1859*

Canvas: 10½ × 12¾

Collection: Rev. Sir George Burrard, Bt.
Exhibited: Agnew, 1961, no. 117
LENT BY MRS VIVA KING

WILLIAM HOLYOAKE (1834–1894)

23 In the Front Row at the Opera (*Plate 7*)
Canvas: 24¼ × 32
Collection: Adam Teacher; bequeathed by him to the City of Glasgow, 1898
Literature: Reynolds, 1955, p. 91 and reproduced fig. 79
Holyoake, a native of Birmingham, worked most of his life in London; he here represents an operatic occasion of the early Aesthetic period, *c.* 1880.
LENT BY THE GLASGOW ART GALLERY AND MUSEUM

JAMES CLARKE HOOK RA (1819–1907)

24 The Mushroom Gatherers
Canvas: 7 × 9½
Collection: Macdonald; bequeathed to the Gallery in 1901
Exhibition: Agnew, 1961, no. 102
LENT BY THE ABERDEEN ART GALLERY

JOHN CALLCOTT HORSLEY RA (1817–1903)

25 Showing a Preference
Signed, and dated *1860*
Canvas: 26¼ × 20¼
Exhibited: RA, 1860; Agnew, 1961, no. 32
Literature: Reynolds, 1953, p. 55 and reproduced fig. 13
J. C. Horsley was runner-up for the Presidency of the RA in 1878 on the death of Sir Francis Grant, receiving 5 votes to Leighton's 35. An admirer of his work summarized its main characteristics as 'Sunshine and pretty women.'
LENT BY SIR DAVID SCOTT

26 The Soldier's Farewell*
Signed, and dated *1853*
Canvas: 24 × 20
Exhibited: Agnew, 1961, no. 137
LENT BY GEOFFREY AGNEW, ESQ.

ARTHUR BOYD HOUGHTON (1836–1875)

27 Punch and Judy
Canvas: 14 × 10
Literature: Reynolds, 1953, reproduced fig. 59
LENT BY THE TRUSTEES OF THE TATE GALLERY

WILLIAM HUGGINS (1820–1884)

28 Poultry Dusting
Canvas: 18 × 24
Exhibited: ICA, 1951, no. 67
William Huggins was born in Liverpool and became a leading animal painter of this local school. He seceded from the Liverpool Academy in 1856 through his opposition to the award of prizes to the Pre-Raphaelites (*cf.* the entry for A. Solomon's 'Waiting for the Verdict' (no. 58)).
LENT BY MISS ROSE ANDERSON

ARTHUR HUGHES (1830–1915)

29 April Love
Signed
Panel: 18 × 10¼
Collection: A. Campbell Blair
Exhibited: Manchester, 1911; Bath, 1913; Whitechapel Art Gallery, 1948; Agnew, 1961, no. 60
This is a small replica of the painting of 1856 now in the Tate Gallery (reproduced Ironside and Gere, *Pre-Raphaelite Painters*, 1948, pl. 68).
LENT BY J. A. GERE, ESQ.

CHARLES HUNT (1803–1877)

30 In the Museum (*Plate 2*)
Signed, and dated *1870*
Panel: 20 × 16
Exhibited: Agnew, 1961, no. 132
Painted in the Egyptian Gallery of the British Museum.
LENT BY K. J. HEWETT, ESQ.

WILLIAM HOLMAN HUNT (1827–1916)

31 Love at First Sight
Canvas: 9 × 11¼
Collection: Mrs Michael Joseph; by descent to the present owner
Exhibited: Agnew, 1961, no. 61
The painting is a study made in Blackheath Park in September 1848 for a larger work which was not carried out.
LENT BY MRS ELISABETH BURT

JOHN WILLIAM INCHBOLD (1830–1888)

32 The Lake of Lucerne: Mount Pilatus in the Distance

Signed, and dated *1857*
Millboard: 14¼ × 18¼
Collections: Richard Mills; J. R. Holliday; bequeathed by him to the Museum, 1927
Exhibited: Agnew, 1961, no. 49

As he did with John Brett, Ruskin recognized his own preconceptions of Pre-Raphaelitism in Inchbold's landscapes, and encouraged the artist materially and with advice. He wrote of a time they spent together in Switzerland in the year this picture was painted: 'It was a delicate and difficult matter to make him gradually find out his own faults. . . . At last I think I succeeded in making him entirely uncomfortable and ashamed of himself, and then I left him.'

LENT BY THE VICTORIA AND ALBERT MUSEUM

CHARLES SAMUEL KEENE (1823–1891)

33 An Artist's Studio
Canvas: 8¼ × 14¼
Exhibited: Agnew, 1961, no, 125
LENT BY SIR KENNETH CLARK

GEORGE LANCE (1802–1864)

34 Still Life; a melon, grapes, plums and filberts
Signed, and dated *1842*
Canvas: 14 × 17
Exhibited: British Institution, 1843
Collection: John Sheepshanks; given by him to the Museum, 1857
LENT BY THE VICTORIA AND ALBERT MUSEUM

SIR EDWIN LANDSEER RA (1802–1873)

35 Young Roebuck and rough Hounds
Panel: 21 × 17
Collection: John Sheepshanks; given by him to the Museum, 1857
Exhibited: British Institution, 1840; Nottingham University, *Victorian Painting*, 1959, no. 36; RA, *Landseer*, 1961, no. 1
Painted *c.* 1839
LENT BY THE VICTORIA AND ALBERT MUSEUM

FREDERICK, LORD LEIGHTON OF STRETTON PRA (1830–1896)

36 Industrial Art as applied to Peace
Canvas: 16 × 36
Literature: A.L.Baldry, *Modern Mural Decoration*, 1902, pp. 33, 34 and reproduced f.p. 29

This is the sketch painted in 1873 for the large fresco in a lunette in the Victoria and Albert Museum, executed in 1886 with James Ward's assistance. The study for the figure in white holding a mirror was painted from Catherine Lewis, daughter of Lennard Lewis. The figure with the nude leg is said to have been painted from Connie Gilchrist, later Countess of Orkney, and another figure (unidentified) from one of the 'pretty, but dull' daughters of Albert Moore.

LENT BY THE VICTORIA AND ALBERT MUSEUM

37 Malinmore, Donegal*
Canvas: 16¼ × 10¼
Collection: Artist's sale, 11th June 1896, lot 176 (£12. 12s.)
Literature: John Cooke, *Handbook for Travellers in Ireland*, 6th edition 1902, p. 208, gives a description of the antiquities near Malinmore; Barrington, *Life, Letters . . . of Frederick Leighton*, II, 1906, pp. 311, 324–5, 391

Leighton became enthusiastic about the scenery of Ireland towards the end of his life. He wrote to his sister, 'There is a bit not more than half a mile from Malinmore (to'ards Malinhead), that is, though small, quite Dantesque in its grim blackness.'

LENT BY BRINSLEY FORD, ESQ.

38 Elijah in the Wilderness*
Canvas: 8¼ × 8
Exhibited: Paris, 1878; RA, 1879
Literature: Barrington, *op. cit.*, II, pp. 188, 256 (the finished work reproduced f.p. 255)

It was Leighton's practice to make first a monochrome cartoon for his pictures; then to paint a sketch showing the disposition of the colours. This is a colour sketch for the painting in the Walker Art Gallery, Liverpool, representing the episode in I Kings 29 in which Elijah, having lain down to die, is fed by an angel. Leighton said of the finished picture that he had put more of himself into it than into any other he had ever invented. A drawing for the figure of Elijah in Leighton House is reproduced Barrington, II, f.p. 255

LENT BY BRINSLEY FORD, ESQ.

HENRY LE JEUNE ARA (1819–1904)

39 Tickled with a Straw*
Canvas: diam. 33
Exhibited: RA, 1868
LENT BY F. J. STRATTON, ESQ.

CHARLES ROBERT LESLIE RA (1794–1859)

40 The Artist's Garden

Canvas: 12 × 16

Collection: John Sheepshanks; given by him to the Museum in 1857

Literature: C. R. Leslie, *Autobiographical Recollections*, 1860, II, p. 255

This picture shows the artist's youngest son, G. D. Leslie, RA (1835–1921), playing with his horse and cart in the garden at Leslie's house, 12 Pine Apple Place, Edgware Road. It was painted in 1840.

LENT BY THE VICTORIA AND ALBERT MUSEUM

JOHN FREDERICK LEWIS RA (1805–1876)

41 In the Bey's Garden

Signed, and dated *1865*

Canvas: 42 × 27

Collection: Richard Newsham; bequeathed by him to Preston, 1883

Exhibited: RA, 1865; RA, *British Art*, 1934, no. 478; Arts Council, Welsh Region, *Pre-Raphaelites*, 1955, no. 32, etc.

Literature: The Principal Pictures in the Harris Art Gallery, 1949, reproduced p. 59, etc.

Lewis became an RA in the year in which he exhibited this painting; he has added to his signature the words 'R.A. Elect.' Between 1844 and 1851 he worked in Athens, Turkey, and Egypt, gaining the material for his paintings of Eastern Scenes.

LENT BY THE HARRIS MUSEUM AND ART GALLERY, PRESTON

WILLIAM MACDUFF (fl. 1844–1866)

42 Shaftesbury, or Lost and Found

Signed, and dated *1862*

Canvas: 18½ × 16

Exhibited: RA, 1863; RA, 1951; Arts Council, *British Life*, 1953, no. 74; Agnew, 1961, no. 119

Literature: H. Roberts, *British Rebels and Reformers*, 1952, reproduced p. 33; Reynolds, 1953, p. 84 and reproduced fig. 63

Engraved by H. Graves, 1864

The two boys, a sweep and a bootblack, are looking at an engraving of Anthony Ashley Cooper, 7th Earl of Shaftesbury (1801–55), the philanthropist and reformer, who introduced an act protecting the apprentices of chimney-sweeps and founded the Shoeblack Brigade to help poor children.

LENT BY MRS VIVA KING

THOMAS FALCON MARSHALL (1818–1878)

43 The Bird's Nest*

Signed, and dated *1862*

Panel: 12¼ × 16¼

Exhibited: Agnew, 1961, no. 77

T. F. Marshall was a native of Liverpool and member of the Liverpool Academy. He won a painting of Dolly Varden by Frith in one of that Academy's Art Union lotteries and is said to have modelled his style upon it.

LENT BY LADY MARGARET DOUGLAS-HOME

ROBERT BRAITHWAITE MARTINEAU (1828–1869)

44 The Poor Actress's Christmas Dinner

Canvas: 14¼ × 18¼

Collection: Helen Martineau, the artist's daughter

Exhibited: London, Leicester Galleries, *Victorian Pictures*, 1941, no. 49

Literature: 'R. B. Martineau', by Helen Martineau in *The Connoisseur*, vol. CX (1942), p. 98 (reproduction)

LENT BY THE VISITORS OF THE ASHMOLEAN MUSEUM, OXFORD

SIR JOHN EVERETT MILLAIS PRA (1829–1896)

45 The Woodman's Daughter* (*Plate 5*)

Signed, and dated *1851*

Canvas: 35¾ × 25¾

Collections: Mrs Hodgkinson; Lady Millais; Lord Bearsted, who gave it to the Corporation of London in 1921

Exhibited: RA, 1851; RA, *British Art*, 1934, Commemorative Catalogue, no. 512, with further references

Literature: J. G. Millais, *Life of Millais*, I, 1899, pp. 109–11 and reproduced p. 113

The picture illustrates Coventry Patmore's poem 'The Tale of Poor Maud'; the rich Squire's son is sullenly offering strawberries to Maud, the daughter of Gerald the woodman. It was painted in a wood near Oxford.

LENT BY THE CORPORATION OF LONDON (GUILDHALL ART GALLERY)

FRANCIS WOLLASTON MOODY (1824–1886)

46 A Scene in Chelsea Gardens

Canvas: 24¾ × 30
Exhibited: RA, 1858; Agnew, 1961, no. 78
Literature: Reynolds, 1953, p. 82 and reproduced fig. 56
LENT BY MRS E. W. WHEELER

HENRY MOORE (1831–1895)

47 Arran
Canvas: 11¼ × 21
Exhibited: ICA, 1951, no. 125
LENT BY THE CITY OF MANCHESTER ART GALLERIES

A. E. MULREADY (fl. 1863–1886)

48 A Sunny Day
Signed, and dated *1874*
Canvas: 29 × 19¼
Collections: Bought by George Orme from the artist; Mrs Cotton
Exhibited: RA, 1874; Agnew, 1961, no. 91 (reproduced in catalogue)
Literature: John Hadfield, *A Book of Britain*, 1956, reproduced p. 220
LENT BY MRS ROGER FIELD

WILLIAM MULREADY RA (1786–1863)

49 Crossing the Ford
Panel: 24 × 20
Collection: Robert Vernon Gift, 1847
Exhibited: RA, 1842 (as 'The Ford')
Literature: J. Dafforne, *Pictures by William Mulready*, n.d., pp. 33, 34
Engraved by Lumb Stocks, RA.
LENT BY THE TRUSTEES OF THE TATE GALLERY

50 Train up a Child (*Plate 1*)
Panel: 25¼ × 31
Collections: Thomas Baring; Brocklebank
Exhibited: RA, 1841; Manchester, 1857; International Exhibition, 1862; Arts Council, *British Subject and Narrative Pictures*, 1953, no. 29, with other references
Literature: J. Dafforne, *Pictures by William Mulready*, n.d., pp. 32, 33; F. G. Stephens, *Memorials of William Mulready*, 1867, pp. 84, 103–4, and reproduced f.p. 84; Redgrave, *A Century of British Painters*, Phaidon ed., 1947, p. 326
The full title of the painting is 'Train up a child the way he should go; and when he is old, he will not depart from it' (Proverbs XXII, 6). The subject of the picture is the giving of alms to three Lascars by a nervous child. It was damaged by fire when in Baring's collection and repaired by the artist; according to Stephens, much to the picture's advantage. Redgrave described its damaged condition thus: 'It was striped like tarnished silver in dark metallic-looking strips, where the hot steam had run down it.' The artist considered this work his finest achievement. He exhibited a drawing for it at the RA in 1848.
LENT BY J. A. AVERY, ESQ.

WILLIAM PARROTT (1813–1869)

51 The Negro Boat Builder
Signed
Panel: 13 × 15½
Collections: Bought by the Art Union from the RA, 1851; John Lane; given by him to the Art Gallery, 1919
Exhibited: RA, 1851; Agnew, 1961, no. 36
The setting of the scene is Brighton Beach.
LENT BY THE BRIGHTON ART GALLERY

SIR EDWARD JOHN POYNTER PRA (1836–1919)

52 Psyche in the Palace of Love
Signed
Canvas: 26 × 20
Collection: Presented to the Gallery by the Art Section of the Social Science Congress, Liverpool, 1882
Exhibited: ICA, 1951, no. 95
Psyche is represented as playing with a butterfly, her emblem as symbolizing the lightness of the soul.
LENT BY THE WALKER ART GALLERY, LIVERPOOL

53 Christ in Judgment*
Canvas: diam. 19
Collection: Artist's sale, Christie's, 19th January 1920, Lot 63 (21 gns.)
Literature: William Gaunt, *Victorian Olympus*, 1952, p. 176
In 1882 Poynter exhibited at the RA a model showing his proposals for the decoration of the dome of St. Pauls, to some extent derived from those of Alfred Stevens. This is the sketch for one section of the scheme. When the gigantic cartoons were fixed in position they were found to be invisible.
LENT BY BRINSLEY FORD, ESQ.

JAMES BAKER PYNE (1800–1870)

54 Night Fête at Olevano

Signed, and dated *1854*

Canvas: 25¼ × 35¼

Collection: Joshua Dixon; bequeathed by him to the Museum in 1886

Literature: Recorded by the artist in his MS 'Picture Memoranda' in the Art Library of the Victoria and Albert Museum under the year 1853: *357. Olevano. Roman States. Canvas 36 × painted in Rome during the winter, for Mr Agnew. Scene The eve of a Festa, with fire works, &c. Sold to Mr Agnew for £60. Octr. 26 [18]54.*

LENT BY THE BETHNAL GREEN MUSEUM

RICHARD REDGRAVE RA (1804–1888)

55 Sweet Summer Time

Signed, and dated *1869*

Panel: 8¼ × 13¼

Collection: George Clark; sold Christie's, 25 July 1885 (Lot 146); acquired by the Museum in that year

The painting has the sub-title 'Sheep in Wotton meadows, near Dorking'.

LENT BY THE VICTORIA AND ALBERT MUSEUM

JOHN RITCHIE (exhibited 1858–1875)

56 Strolling Players*

Signed

Board: 9¼ × 12

Exhibited: The artist showed a work with this title at the RA, 1860, (no. 449), but it seems unlikely that so unfinished a sketch as this can be identified with the exhibited picture

LENT BY BRINSLEY FORD, ESQ.

DANTE GABRIEL ROSSETTI (1828–1882)

57 'Hist' said Kate the Queen

Signed, and dated *1851*

Canvas: 12¼ × 23¼

Collections: W. Marshall, MP; given to Eton by E. D. Spring-Rice and Mary H. Booth

Exhibited: Burlington Fine Art Club, 1883; Agnew, 1961, no. 63

Literature: H.C. Marillier, *Dante Gabriel Rossetti*, 1899, pp. 34, 235

This is the sketch for a large composition which was abandoned by Rossetti and of which only fragments survive. It illustrates the Page's Song in Browning's 'Pippa Passes' overheard by the Queen as her hair is dressed: 'Give her but a least excuse to love me!'

LENT BY THE PROVOST AND FELLOWS OF ETON COLLEGE

ABRAHAM SOLOMON (1824–1862)

58 Waiting for the Verdict (*Plate 4*)

Signed, and dated *1857*

Canvas: 14 × 16

Collection: Alfred Ashton; bequeathed to the Tunbridge Wells Corporation, 1952, by E. R. Ashton

Exhibited: RA, 1857; Liverpool Academy, 1857, no. 193 (500 gns.)

Engraved by W. H. Simmons

This is the only known version of the picture and is believed to be the one exhibited at the RA. Afterwards it was exhibited at the Liverpool Academy of 1857. In that year the annual prize of £50 was awarded to Millais' 'Blind Girl', but the public much preferred 'Waiting for the Verdict'. In the ensuing dispute, into which Ruskin entered, a split developed in the institution and a rival society was formed. Although supporting Millais (who had recently married his former wife), against Solomon, Ruskin had written of this picture when shown at the RA: 'Very full of power; but rather a subject for engraving than painting. It is too painful to invest with the charm of colour.' (*Works*, ed. Cook & Wedderburn, 1903–12, Vol. XIV, p. 114.)

LENT BY THE PUBLIC LIBRARY AND ART GALLERY, TUNBRIDGE WELLS (THE ASHTON BEQUEST)

59 The Parasol*

Signed, and dated *1853*

Canvas: 18¼ × 14¼

Exhibited: Agnew, 1961, no. 24.

LENT BY GEOFFREY AGNEW, ESQ.

60 By the Seaside

Signed, and dated *1862*

Panel: 11¼ × 13¼

Literature: Reynolds, 1953, p. 65, and reproduced fig. 31

LENT BY THE HON. MRS IONIDES

EDITH ŒNONE ANNA SOMERVILLE (1858–1949)

61 The Flower-seller

Canvas: 16¼ × 12

Collection: According to a torn label on the back, given by the artist for the Red Cross fund (the date not recorded)

The flower-seller is standing in Floral Street, at the side of Covent Garden Opera House. Frederick Gye was manager of the Opera House from 1850 until 1877; his sons continued the direction till 1884. Edith Œnone Somerville wrote from 1889 in collaboration with Violet Florence Martin ('Martin Ross'), many humorous classics, including *The Real Charlotte* and *Some Experiences of an Irish R.M.* She studied art in London and Paris (in the Colarossi and Delécluse studios).

LENT BY MRS VIVA KING

JAMES (JOSEPH JACQUES) TISSOT (1836–1902)

62 The Concert*

Signed

Canvas: 28 × 42¼

Collection: Bought by Agnew from the artist for 1,200 gns.

Exhibited: Arts Council, *James Tissot*, 1955, no. 24

Literature: Laver, *Vulgar Society*, 1936, pp. 33–4; Reynolds, 1953, pp. 34, 36, 99, reproduced fig. 99

Before painting this picture Tissot was permitted to attend a fashionable soirée at the Coopes at which Neruda played, but was not allowed to make literal portraits of the guests. Neruda, the second Lady Hallé, was one of the most brilliant violinists of her time.

LENT BY THE CITY OF MANCHESTER ART GALLERIES

63 Dolce far niente

Millboard: 11½ × 16¾

Exhibited: Arts Council, *James Tissot*, 1955, no. 17

The figure is probably sketched from Tissot's mistress, Mrs Newton.

LENT BY HUMPHREY BROOKE, ESQ.

HENRY WALLIS (1830–1916)

64 The Stonebreaker

Signed, and dated *1857*

Panel: 25¾ × 31

Collections: Temple Soames; Joseph Dixon; given to the Gallery by Charles Aitken, 1936

Exhibited: RA, 1858, with a quotation from Carlyle's *Sartor Resartus*

Literature: Catalogue of paintings, Birmingham Art Gallery, p. 149, with other references

The text from Carlyle quoted by the artist represents the stonebreaker as an industrial casualty and martyr '. . . they were our conscripts on whom the lot fell, and fighting our battles were so marred' &c. Ruskin hailed the painting in his Academy Notes, 1858, as 'the picture of the year'.

LENT BY THE BIRMINGHAM CITY MUSEUM AND ART GALLERY

GEORGE FREDERICK WATTS OM RA (1817–1904)

65 Diana and Endymion

Canvas: 20 × 26

Collections: William Graham; Sir Charles Tennant, Bt.

Exhibited: Arts Council, *George Frederick Watts*, 1954, no. 58, with bibliography and reproduced pl. IX

The painting which is one of Watts's most admired compositions, represents Diana embracing the sleeping Endymion; it was begun in 1869 and completed in 1873. There is a larger version in the Watts Gallery, Compton.

LENT BY LORD GLENCONNER

THOMAS WEBSTER RA (1800–1886)

66 The Boy with many Friends

Signed, and dated *1841*

Panel: 24½ × 35¼

Collection: Thomas Wrigley; given by his children to the Corporation of Bury, 1899

Exhibited: RA, 1841 (as 'The boy and many friends')

Literature: W. Wallis and A. B. Chamberlain, *Catalogue of the Wrigley Collection*, 1901, p. 82 and reproduced; Reynolds, 1953, p. 52 and reproduced fig. 8

Thomas Webster settled at Cranbrook in Kent, where he made one of a colony of artists which included A. E. Mulready and J. C. Horsley. A former Chapel Royal choir-boy, he achieved his reputation with humorously observed scenes of schoolboy life, such as this study of the predicament of the recipient of a gift hamper.

LENT BY THE BURY ART GALLERY (WRIGLEY COLLECTION)

Index of Lenders

ABERDEEN Art Gallery: 24
AGNEW, Geoffrey, Esq.: 26, 59
ANDERSON, Miss Diana: 15
ANDERSON, Miss Rose: 28
AVERY, J. A., Esq.: 50
BIRMINGHAM City Museum and Art Gallery: 64
BRIGHTON Art Gallery: 51
BRISTOL, City Art Gallery: 21
BROOKE, Humphrey, Esq.: 63
BURT, Mrs Elisabeth: 31
BURY Art Gallery: 66
CLARK, Sir Kenneth CH KCB: 33
DOUGLAS-HOME, Lady Margaret: 43
ETON College, The Provost and Fellows of: 57
FIELD, Mrs Roger: 48
FLEETWOOD-HESKETH, Mrs C. H.: 13
FORD, Brinsley, Esq.: 12, 37, 38, 53, 56
FRANK, Mrs Charlotte: 11
GERE, J. A., Esq.: 29
GLASGOW Art Gallery and Museum: 23
GLENCONNER, Lord: 65
HEWETT, K. J., Esq.: 30
IONIDES, The Hon. Mrs: 60
KING, Mrs Viva: 10, 22, 42, 61
LEICESTER City Museum and Art Gallery: 14
LIVERPOOL, Walker Art Gallery: 52
LONDON, Bethnal Green Museum: 54
The Corporation of (Guildhall Art Gallery): 1, 45
The Trustees of the Tate Gallery: 27, 49
Victoria and Albert Museum: 4, 6–9, 32, 34–6, 40, 55
Williams & Humbert Ltd: 19
MANCHESTER, City Art Galleries: 47, 62
MUNBY, A. N. L., Esq.: 17
OXFORD, Visitors of the Ashmolean Museum: 3, 44
PRESTON, Harris Museum and Art Gallery: 16, 18, 41
SCOTT, Sir David KCMG: 2, 5, 25
STRATTON, F. J., Esq., CBE: 39
TUNBRIDGE WELLS, Public Library and Art Gallery: 20, 58
WHEELER, Mrs E. W.: 46

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